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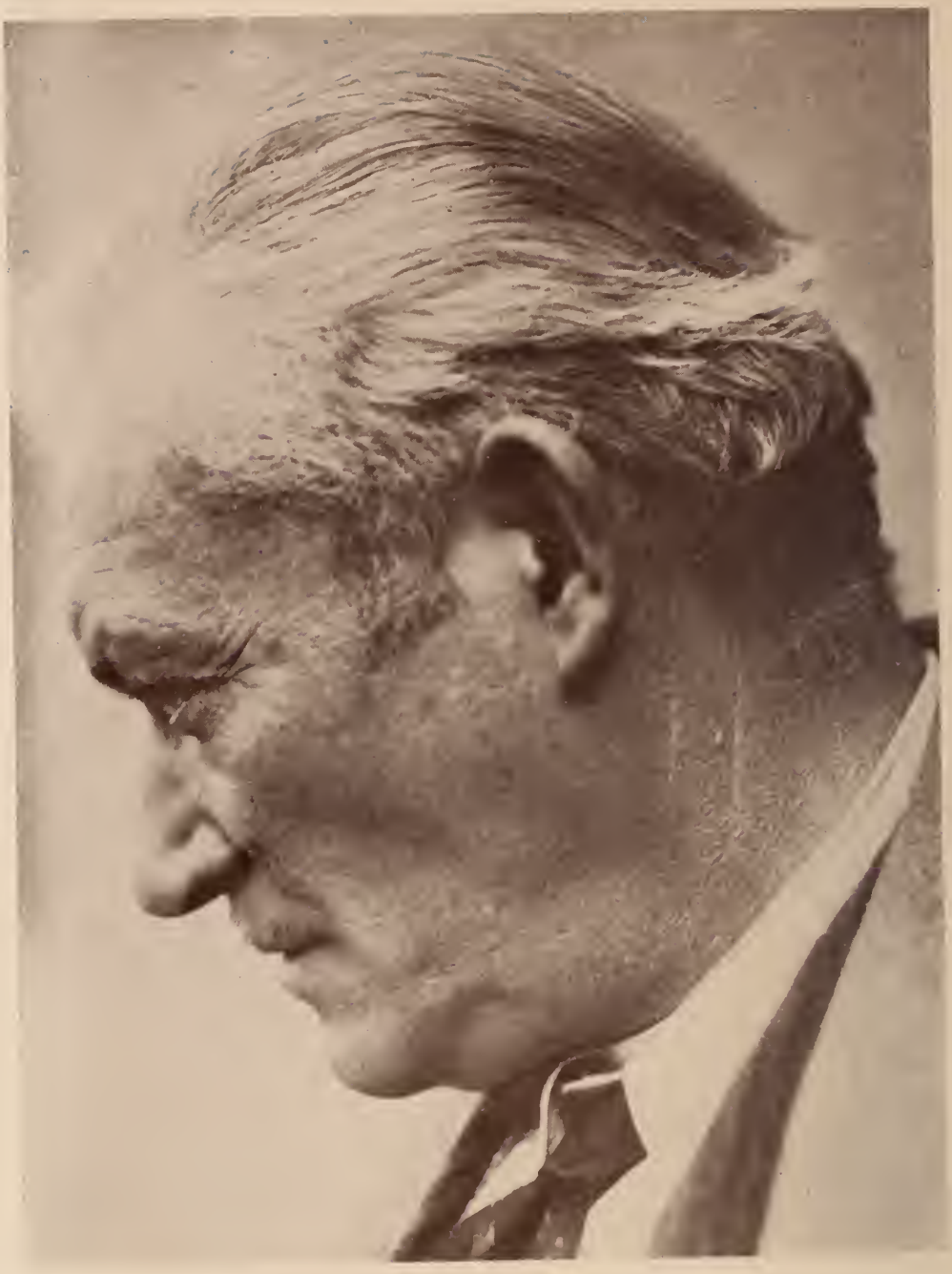

ALCEO DOSSENA

FREE PUBLIC EXHIBITION

From Sunday, March 5th, Until Date of Sale

Week Days, 9 A. M. to 6 P. M. Sunday, 2 to 5 P. M.

PUBLIC AUCTION SALE

THURSDAY EVENING, MARCH 9TH, 1933

AT 8:15 O'CLOCK

EXHIBITION

AT THE

NATIONAL ART GALLERIES, INC.

Rose Room

HOTEL PLAZA

NEW YORK

Telephone PLaza 3-8870, 8871

SALE CONDUCTED BY

FREDERICK A. CHAPMAN

CATALOGUE COMPILED BY

C. C. M. MICHAELSEN

FOREWORD BY

DR. ALFRED M. FRANKFURTER

Editor, THE FINE ARTS

THE ALEXANDER PRESS
114-116 WEST 27TH STREET
NEW YORK

SCULPTURES

BY

ALCEO DOSSENA

TO BE SOLD AT PUBLIC AUCTION

THURSDAY EVENING, MARCH 9TH, 1933

AT 8:15 O'CLOCK

IN THE

GRAND BALL ROOM

OF THE

HOTEL PLAZA

ADMITTANCE TO THE SALE BY CARD ONLY
WHICH MAY BE OBTAINED UPON APPLICATION

NATIONAL ART GALLERIES, INC.
Rose Room
HOTEL PLAZA
NEW YORK

1933

CONDITIONS OF SALE

1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.

2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

4. No bids may be received after the fall of the auctioneer's hammer, at which time title to the merchandise passes to the highest previous bidder. Thereafter all risk of loss by theft, fire, breakage or any other cause whatsoever is upon the purchaser and the Galleries and the owner have no further responsibility therefor.

5. Each successful bidder is required immediately after bidding on any lot to give his name and address in writing, and to pay such deposit as may be required by the Galleries on account of the purchase price, and in default thereof, the Galleries may in its discretion again offer and resell the lot or lots in question.

6. All lots are to be removed by the purchaser at his expense and risk before noon of the day following the sale, and upon such removal the balance of the purchase price shall be paid. Articles not so removed by noon of the day following the sale may be stored by the Galleries in any warehouse of its selection pending delivery to the purchaser, all costs of removal and storage and other charges and all risk of loss or damage to be borne by the purchaser. The Galleries further reserves the right in its discretion to cancel the sale of any articles not removed and paid for as above provided, and to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any resulting deficiency, together with all costs and expenses of the resale, but this provision shall be without prejudice to the right of the Galleries to retain the cash deposit paid by the buyer and apply the same on account of any such deficiency, and without prejudice to any other rights and remedies of the Galleries, or the owner, and shall be deemed an additional remedy.

7. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

8. The Galleries exercise great care to catalog every lot correctly and endeavor therein and also at the actual time of sale, to point out any error, defect, imperfection, incorrectness of description, genuineness, authenticity or condition of any lot. The Galleries act only as an agent on behalf of the seller and sell every lot as is and without recourse to the Galleries.

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10. The Galleries will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

NATIONAL ART GALLERIES, INC.

FOREWORD

IN THE person and work of Alceo Dossena both layman and expert are face to face, let there be no mistake about it, with one of the strangest talents in the history of art. Its primary characteristics were sufficiently sensational and hawked about at the time of their uncovering to require no further enlargement to a familiar public, yet, on the other hand, its serious artistic implications have so escaped general attention that it seems appropriate to indicate them here on the occasion of the first exhibition in America of Dossena's works and their subsequent sale at public auction.

At the outset, one cannot stress too emphatically the fact that Dossena was not an imitator in the meaning of the term, as it is commonly understood, for he never actually copied a single object. His work, as it is seen in the pages of this catalogue, is original in the sense that it is subjectively of his own creation, even though, objectively considered, it imitates the impulses and forms of another artist long dead. Not one of the Dossena sculptures, characteristic examples that they are of artists ranging from the fourth century before Christ to the seventeenth of the present era, exists in original from the hands of these men; each one, perfectly related though it is by affinity of material and composition and modeling and idiom to the sculptor to whose manner it has been ascribed, is an original work in the spirit of its prototype. It is the perfection of this accomplishment, perfection to the now practically notorious extent that these and similar works were accepted by reputable connoisseurs in Europe and America as original works of Classic and Renaissance sculptors, which is the miracle of Dossena. And it is this miracle which, aside from sheer artistic quality, is the most engrossing fact in the contemplation of his *œuvre*.

But one gains a better conception of Dossena's production and its meaning with the picture of his life well in mind, even though there are available only meager biographical details of a factual nature. Alceo Dossena was born at Cremona in 1878, the son of poor parents whose activity as working people he was destined to follow by the inexorable law of Italian class life. Although he is said to have had a talent for facile draughtsmanship at an early age—when he was six years old he is supposed to have made an extraordinarily fine drawing of a Classic head—one hears of his first definitive activity only at the age of twelve, when he was apprenticed as a cartoonist to some local silk-weavers, and again a short time later, when he was employed as assistant to a marble mason. Thus one finds laid in Dossena's boyhood the firm foundations for his later career: training in both draughtsmanship and sculpture.

It appears that his second employer had the task, when Dossena entered his service, of restoring the marble balustrades and columns in churches of Cremona and neighboring towns such as Ferrara, Piacenza and Parma, and young Dossena's first work was to repair objects so that the demarcation between the old and the new would be invisible. The wealth of Byzantine,

Gothic and Renaissance architecture and portable objects with which the young marble mason came into contact in this way gave him an almost limitless familiarity not only with the technical properties of the medium but also with the individual characteristics of many of the old masters who were amply represented at the scene of his work. He was constantly called upon to match, first the forms and technique of some long dead sculptor, then a specific kind of marble which he afterward had to treat so that its patina would be identical with that of the original.

Dossena's aptitude for this work earned him a high reputation as a journeyman restorer of old marbles, and in this capacity he traveled throughout Italy until the War, gradually extending his scope to Classic as well as Renaissance and later sculpture, then to terra cotta, wood, bronze and other plastic media. After the interim of military service for the duration of the War, Dossena returned, but could find no work amid the general confusion of Italy in the days following the cessation of hostilities. Turned to his own devices, and with more free time on his hands than ever before in his hard-working life, he indulged what must have been a long latent passion: he began to create sculptures in the spirit of the masters whose works he had so long repaired and restored.

The rest is practically history. He is said to have disposed of his first work, a Madonna after Donatello, for a ridiculously small sum to a man he met by chance in a cafe. Thereupon followed an almost incredibly large production over a period of ten years, the main characteristic of which was that Dossena seems to have remained a poor man through it all, despite the fact that his works were sold throughout the world at fantastic prices, as original works of the masters in whose manner they were executed. It is this more than anything else which impels one to consider Dossena as a detached talent who created these works without intent to deceive, rejoicing merely in his own facility as an artist.

In a final consideration of the man and his work, one comes to the conclusion that one faces, in a manner of speaking, the personal nature of a child and the artistic talent of a great actor, of a stupendous impersonator. Only such a combination could have created without the guile always evident in the plagiarised work of art, only such a combination could have so fused itself with the personality of an artist dead for five hundred years to create not copies but works which the master might himself have executed as logical developments of his known *œuvre*. Throughout the pages of this catalogue, one sees him in intense activity in the guise of whatever artist he has choosen to imitate not in line but in spirit, and one stands speechless before the diversity of his repertoire and the faultlessness of his masks.

If one seeks sharper artistic values, one sees that in the reliefs he has attained the most perfect rendition, perhaps because the dimensional demands were more modest than those of the full figures. Yet the latter as well as the former are unfailing indications of the personalities of their original sources;

perhaps the most amazing of all is the *Annunciation* group in the "manner" of Simone Martini, who was "unknown" as a sculptor until Dossena transcended himself to create this astonishingly beautiful wood sculpture in the spirit of the master's painting.

In closing, I must say that I find this sculpture of Dossena of absorbing interest not only for its beauty as a work of art, but also as the first imitative work which I have seen in which I have not been disturbed by an obvious intent to copy and deceive, by that apparent lack of sincerity which, it had seemed to me, must always signify the imitation in art. It is really this quality of sincerity in Dossena, the almost incredible ability of the man to have worked without affectation and without malevolence in the spirit of the dead past and its masters, which seems to me to make his work as valuable, to the collector and museum, for artistic achievement as for scientific documentation.

DR. ALFRED M. FRANKFURTER.

NOTICE

All articles purchased at this sale must be paid and called for not later than noon, Monday, March 13th.

No credit can be extended unless arrangements are made with the management prior to the sale.

NATIONAL ART GALLERIES, INC.

[NUMBER 1]

[Number One]

MARBLE HAND

With spread fingers, placed upon a rock; showing signs of wear by exposure. Height, 5½ inches; width, 8¾ inches

ARCHAIC-GREEK STYLE

Third to Second Centuries B. C.

100 -

[NUMBER 2]

[Number Two]

MARBLE HEAD OF A HORSE

A very fine head of a fiery animal, strongly modelled.

Height, 27½ inches; width, 25½ inches

ARCHAIC-GREEK STYLE

Fifth Century B. C.

400 —

[NUMBER 3]

[Number Three]

MARBLE HEAD

A very fine head of a woman; the curly hair is drawn back and held in place by a band; the head is turned slightly aside; the eyes with a sweet and melancholy expression. Height, 11¾ inches

ARCHAIC-GREEK STYLE

Fourth Century B. C.

150 —

[NUMBER 4]

[Number Four]

BRONZE STATUE

Full-length figure of a striding Goddess, left foot forward; in rich garment falling in graceful folds; the wavy long hair falling in strands upon her shoulder. A finely modelled face with sweet expression. Height, 27½ inches; width, 9¾ inches

ARCHAIC-GREEK STYLE

Fourth Century B. C.

175

[NUMBER 5]

[Number Five]

MARBLE STATUE OF A KNEELING FEMALE

Showing the full-length kneeling figure facing left, in rich attire falling in graceful folds, holds a vase with flowers in both hands, supported upon her knee. Height, 47½ inches; width, 30¾ inches

Companion to the following.

IN THE MANNER OF: NICOLA PISANO

Florence: Fifteenth Century

Only a very few of his works are known.

Lots 5, 6, & 25

Sold together for

$750—

[NUMBER 6]

[Number Six]

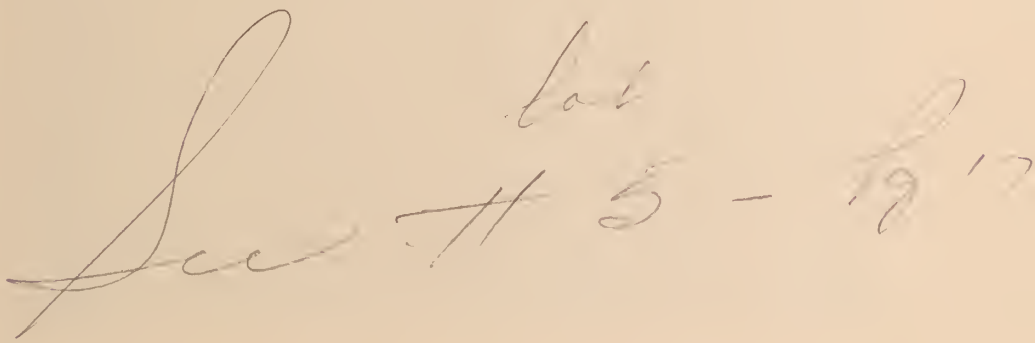
MARBLE STATUE OF A KNEELING FEMALE

Showing the full-length kneeling figure facing right, in rich attire falling in graceful folds, holds a vase with flowers in both hands. supported upon her knee. Height, 48½ inches; width, 27½ inches;

Companion to the preceding.

IN THE MANNER OF: NICOLA PISANO

Florence: Fifteenth Century



[NUMBER 7]

[Number Seven]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Half-length standing figure of the Virgin with a halo, supporting the Christ Child upon her left arm; left hand raised upward; attired in simple garment falling in folds; polychromed.

Height, 20¾ inches; width, 15¼ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to his works at the Dom Fiesole; St. Maria Sopra Minerva, Rome; Santa Croze, Florence; Kaiser Friedrich Museum, Berlin.

1000

[NUMBER 8]

[Number Eight]

MARBLE RELIEF OF ST. ANTONIUS

Half-length, shoulder slightly to the left, wearing a folded robe; left hand placed upon his breast; right hand holding a lily.

Height, 17 inches; width, 12½ inches

IN THE MANNER OF: DESIDERIO DA SETTIGNAMO

Florence: 1428-1464

Refer for comparison to the relief of the Madonna at Turin; Museo Nazionale, Santa Croze, San Lorenzo, Florence.

250 -

[NUMBER 9]

[Number Nine]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

The Child is seated in the lap of the Madonna, her left hand supporting its head, her right hand holding its feet; the Child is holding flowers in its right hand; polychromed; framed.

Height, 20 inches; width, 13¾ inches

IN THE MANNER OF: DONATELLO

Florence: 1386-1466

Refer for comparison to the Kaiser Friedrich Museum, Berlin (Madonna with Child and Angels, circa 1440) Victoria and Albert Museum, London (terra cotta bust) Louvre, Paris (terra cotta relief, Madonna and Child) also Museums at Florence, Siena, Lille, Padua, and others.

1000

[NUMBER 10]

[Number Ten]

MARBLE FOUNTAIN WITH RELIEF OF THE MADONNA AND CHILD

Oblong base with coat of arms and oval baptismal font; lower panel of the architectural frame with cherub's head and arched surmount, relief shows half-length figure of the Virgin supporting the seated Christ Child upon her left arm; the right is holding the drapery of her simple garment, falling in graceful folds. Both figures with a halo. Height. 44½ inches; width, 17¾ inches

IN THE MANNER OF: ANTONIO ROSSELLINO

Florence: 1427-1478

Sculptor and architect, pupil of his brother, Bernardo; also of Desiderio da Settignano. Refer for comparison to his works at the St. Miniato; Forli Museum, Empoli Collegiata, Victoria and Albert Museum, London, etc.

350 —

[NUMBER 11]

[Number Eleven]

MARBLE STATUE OF ST. FRANCIS

Inscribed Sanctus Franciscus. Standing full-length figure, wearing the simple robe of his calling, falling in straight folds, held in place by knotted rope girdle; hands upraised in blessing; head slightly bent to the right with wavy hair and a full beard. Standing against a background of flowered branches.

Height, 31½ inches; width, 12¼ inches

IN THE MANNER OF: ADRIANO FIORENTINO

Florence: Fifteenth to Sixteenth Centuries

500-

[NUMBER 12]

[Number Twelve]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Showing the half-length seated figure of the Virgin with a halo and rich attire, falling in graceful folds, encircling the nude Christ Child seated in her lap, with her left hand and supporting it on her knee with her right hand; polychromed.

Height, 17¼ inches; width, 13¾ inches

IN THE MANNER OF: ANTONIO ROSSELLINO

Florence: 1427-1478

Sculptor and architect, pupil of his brother, Bernardo; also of Desiderio da Settignano. Refer for comparison to his works at the St. Miniato; Forli Museum, Empoli Collegiata; Victoria and Albert Museum, London, etc.

200 —

[NUMBER 13]

[Number Thirteen]

MARBLE RELIEF OF THE MADONNA AND CHILD

Half-length seated figure of the Virgin with a halo, fondling the curly head of the Christ Child, standing upon a cushion; attired in draperies falling in graceful folds.

Height, 20 inches; width, 14½ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to his works at the Dom Fiesole; St. Maria Sopra Minerva, Rome; Santa Croze, Florence; Kaiser Friedrich Museum, Berlin.

175–

[NUMBER 14]

[Number Fourteen]

MARBLE PORTRAIT BUST

Bust, head and shoulders slightly toward the right; his long curly hair encircling his head crowned by a cap. Strongly modelled head, deeply lined face. Attired in doublet falling in straight folds. Base inscribed De Campo, etc. Height, 27½ inches; width, 23½ inches

IN THE MANNER OF: ANDREA DEL VERROCCHIO

Florence: 1436-1488

Sculptor and painter. Refer for comparison of his work to the marble female bust of the Museo Nazionale, Florence; Lorenzo il Magnifico, Private Collection, New York; Collection Dreyfus, Paris; also his works at Venice; and Palazzo Vecchio, Florence; etc.

500 —

[NUMBER 15]

[NUMBER FIFTEEN] and 16. Sold together

POLYCHROMED WOOD FIGURE OF AN ANGEL

Of the group of The Annunciation. Very similar to the depiction of Martini in his famous painting of The Annunciation.

Height, 63 inches; width, 39½ inches

Companion to the following.

IN THE MANNER OF: SIMONE MARTINI

SIENA-AVIGNON: 1283-1344

This influence is most remarkable, as Martini is only known as a painter, he who enlivened the French art of this period, through his Italian art influence upon the French.

Simone Martini's works are in the Museum at Antwerp (The Annunciation), Berlin, Cambridge, Nantes, Pisa, Naples, Rome (Borghese), Rotterdam, etc.

600

[NUMBER 16]

[NUMBER SIXTEEN]

POLYCHROMED WOOD STATUE OF THE MADONNA

Of the group of The Annunciation. Very similar to the depiction of Martini in his famous painting of The Annunciation.

Height, 57¼ inches; width, 31½ inches

Companion to the preceding.

IN THE MANNER OF: SIMONE MARTINI

SIENA-AVIGNON: 1283-1344

This influence is most remarkable, as Martini is only known as a painter, he who enlivened the French art of this period, through his Italian art influence upon the French.

Simone Martini's works are in the Museum at Antwerp (The Annunciation), Berlin, Cambridge, Nantes, Pisa, Naples, Rome (Borghese), Rotterdam, etc.

See #15

[NUMBER 17]

MARBLE FOUNTAIN WITH RELIEF OF THE MADONNA AND CHILD

Oval baptismal basin, with cherub support, surmounted by a rosette and dolphin motif supporting the architectural frame of the relief depicting the seated half-length figure of the Virgin with a halo and attire of folded drapery, fondling the curly head of the standing nude Christ Child.

Height, 39½ inches; width, 21¼ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the Tabernacle of the Santa Croze, Florence, and his other works at the Dom Fiesole; Kaiser Friedrich Museum, Berlin, etc.

200—

[NUMBER 18]

[Number Eighteen]

MARBLE RELIEF OF THE MADONNA AND CHILD

Inscribed Santa Maria Mater Dei. The Child is seated in the lap of the Virgin fondling a bird in the Madonna's left hand. Her right hand supports the Child in its upright position. Both figures with halos.

Height, 22½ inches; width, 29½ inches

IN THE MANNER OF: DONATELLO

Florence: 1386-1466

Refer for comparison to The Annunciation, circa 1435, at the Museo Nazionale, St. Croze, St. Pietro of the Vaticano, Florence; also museums at Siena, London, Berlin, Paris, Padua, etc.

475—

[NUMBER 19]

[Number Nineteen]

MARBLE FOUNTAIN WITH RELIEF OF THE MADONNA AND CHILD

Shaped baptismal font, surmounted by a fluted panel with cherub's head, framing with its arched top the relief showing the half-length seated figure of the Virgin with a halo, encircling the Christ Child with both arms and supporting it in her lap.

Height, 31½ inches; width, 16 inches

IN THE MANNER OF: ANTONIO ROSSELLINO

Florence: 1427-1478

Sculptor and architect, pupil of his brother, Bernardo; also of Desiderio da Settignano. Refer for comparison to his works at the St. Miniato; Forli Museum, Empoli Collegiata; Victoria and Albert Museum, London, etc.

275=

[NUMBER 20]

[Number Twenty]

MARBLE BUST OF FLORA

Life-size bust, the head is slightly turned aside and upward, the unruly wavy hair with flowers; delicately modelled drapery leaves the right shoulder and arm uncovered; holding flowers in her upraised right hand.

Height, 30¼ inches; width, 22 inches

IN THE MANNER OF: GIOVANNI LORENZO BERNINI

Naples: 1598-1680

Sculptor and architect. Refer for comparison to examples of his work at Galerie Royale, Venice; Galerie Royale, Florence; the Museums at Geneva, Versailles, Montpellier, Borghese, etc.

275—

[NUMBER 21]

[Number Twenty-one]

MARBLE RELIEF OF THE MADONNA AND CHILD

The Virgin is seated nursing the Infant Christ, encircling him with her right arm and fondling his foot with her left. She is attired in drapes with voluminous folds. In a marble frame of Renaissance design. Height, 39½ inches; width, 28¾ inches

IN THE MANNER OF: DONATELLO

Florence: 1386-1466

Refer for comparison to St. Angelo a Nilo at Naples; Duoni Baptistery, St. Michele, Museo Nazionale at Florence, etc.

450 —

[NUMBER 22]

[NUMBER TWENTY-TWO]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Showing the half-length seated figure of the Virgin, encircling the sleeping Christ Child with her left hand and resting its head against her breast. She is attired in simple garments falling in graceful folds; on the right a tree with flowery branches.

Height, 19¾ inches; width, 15 inches

IN THE MANNER OF: GIOVANNI ANTONIO OMODEO (OR AMADEO)

LOMBARDY: 1447-1522

Sculptor and architect, worked in Certosa of Pavia and Bergamo. Milan. Refer for comparison of his work to the Fassade of the Colleoni chapel (1470 to 1475, Bergamo), etc.

[NUMBER 23]

[Number Twenty-three]

MARBLE RELIEF OF THE MADONNA AND CHILD AND ST. ANTONIUS

Centre showing the half-length seated figure of the Virgin encircling the curly head of the Christ Child, seated in her lap, with her left arm; the right hand supports his feet. On the right the figure of St. Antonius with a flower in his left hand. On the left, St. Magdalen with crossed hands holding a palm leaf.

Height, 17¾ inches; width, 39½ inches

IN THE MANNER OF: PIETRO LOMBARDO

Venice: Fifteenth and Sixteenth Centuries

Most important sculptor and architect in Venice during the last ten years of the Fifteenth Century; worked in conjunction with his sons, Antonio and Tullio.

Refer for comparison of their works to the churches and other important buildings of Venice and Padua.

150—

[NUMBER 24]

[Number Twenty-four]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Half-length figure of the seated Virgin with a halo, in simple garment falling in folds, fondling the curly head of the nude Christ Child, seated upon a cushion in her lap; polychromed.

Height, 17 inches; width, 15¼ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the tabernacle of the Santa Croze, Florence; and his other works at the Dom Fiesole; Kaiser Friedrich Museum, Berlin, etc.

/800

[NUMBER 25]

[Number Twenty-five]

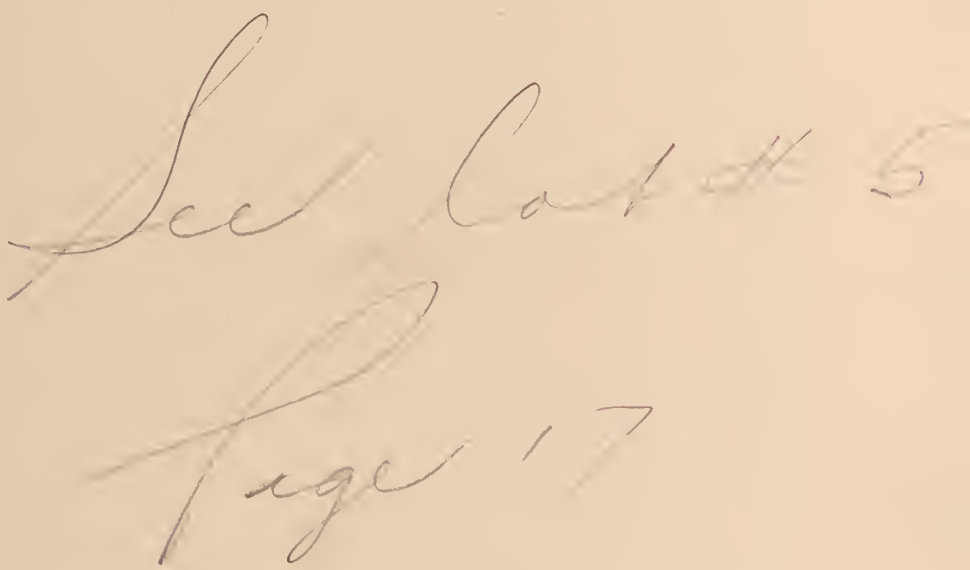
MARBLE STATUE OF THE MADONNA AND CHILD

The crowned Virgin is presented in full length, attired in rich garments falling in graceful folds, supporting the Christ Child, seated in her lap. Height, 61 inches; width, 25½ inches

IN THE MANNER OF: NICOLA PISANO

Florence: Fifteenth Century

There are only a very few of his works in public museums and private collections.



[NUMBER 26]

[NUMBER TWENTY-SIX]

MARBLE PORTRAIT RELIEF

Bust of the member of a princely family, with full, long wavy hair: strongly modelled head, aquiline nose, deeply lined face. Attired in doublet falling in graceful folds.

Height, 19¾ inches: width, 13 inches

IN THE MANNER OF: DONATELLO

FLORENCE: 1386-1466

Refer for comparison to relief of the Dreyfus Collection: also at the Metropolitan Museum of Art, New York, and others mentioned in this catalogue.

125—

[NUMBER 27]

[Number Twenty-seven]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Depicting the half-length seated figure of the Virgin with a halo, encircling the Christ Child, standing in her lap, with her right hand and supporting it with her left hand; her head slighty bent downward, drawing the Child to her in tender fondness.

Height, 18 inches; width, 14½ inches

IN THE MANNER OF: ANTONIO ROSSELLINO

Florence: 1427-1478

Sculptor and architect, pupil of his brother, Bernardo: also of Desiderio da Settignano. Refer for comparison to his works at the St. Miniato; Forli Museum, Empoli Collegiata; Victoria and Albert Museum, London, etc.

75—

[NUMBER 28]

[Number Twenty-eight]

MARBLE RELIEF OF THE MADONNA AND CHILD

Half-length figure of the Virgin standing, supporting the Child on her left arm, left hand raised, holding a flower. Attired in simple garments falling in graceful folds.

Height, 19¾ inches; width, 13 inches

IN THE MANNER OF: DESIDERIO DA SETTIGNAMO

Florence: 1428-1464

Refer for comparison to the Museum at Turin, Museo Nazionale, Santa Croze, San Lorenzo, Florence, etc.

[NUMBER 29]

[Number Twenty-nine]

MARBLE BUST OF ELIZABETH PONIA NOB PISANA

Facing the spectator, slightly to the left, parted wavy hair crowned by hooded drape; plaited and fold attire. An early Roman placquet suspended on a ribbon from the neck. Socle inscribed: Elizabeth Ponia Nob Pisana. Height, 23½ inches; width, 19¾ inches

IN THE MANNER OF: DONATELLO

Florence: 1386-1466

Refer for comparison to the Busts at the Museo Nazionale, Florence, and Victoria and Albert Museum, London, and others.

2-50 –

[NUMBER 30]

[Number Thirty]

MARBLE FOUNTAIN WITH RELIEF OF THE MADONNA AND CHILD

Gadrooned oval baptismal basin surmounted by a panel with cherub's head, a part of the architectural frame, with coat of arms shields, of the relief depicting the seated half-length figure of the Virgin with a halo, in simple garments falling in graceful folds; encircling with her left hand the nude Chrst Child standing in her lap, the Child is fondling the flowers.

Height, 39½ inches: width, 21 inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the tabernacle of the Santa Croze, Florence: and his other works at the Dom Fiesole: Kaiser Friedrich Museum, Berlin, etc.

375-

[NUMBER 31]

[NUMBER THIRTY-ONE]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Inscribed "Ave Maria Mater Dei." Showing the Virgin in a folded robe with a halo, her right arm encircling the nude Christ Child seated on a cushion, and supporting his left arm with her left hand.

Height, 24 inches; width, 17 inches

IN THE MANNER OF: DONATELLO

FLORENCE: 1386-1466

Refer for comparison to the "Madonna and Child" at the Kaiser Friedrich Museum, Berlin, and the Victoria and Albert Museum, London; also in the Louvre, Paris.

125-

[NUMBER 32]

[Number Thirty-two]

TERRA COTTA RELIEF OF THE MADONNA AND CHILD

Showing the half-length figure of the Virgin with a halo, in simple garment falling in folds; encircling the Christ Child with both hands, holding him in her left arm, his head drawn close to hers in tender fondness; polychromed.

Height, 17 inches; width, 12½ inches

IN THE MANNER OF: ANTONIO ROSSELLINO

Florence: 1427-1478

Refer for comparison to his works at St. Miniato; Forli Museum; Empoli Collegiata; Victoria and Albert Museum, London, etc.

50—

[NUMBER 33]

[Number Thirty-three]

MARBLE COLUMN

Circular pedestal base with serpent and lion supports, above this the seated figure of the Saint supporting a classic column surmounted by the standing figure of Maria holding a spiral column in her arms.

Height, 94 inches

IN THE MANNER OF: PISANO

Florence: Fifteenth Century

300 -

[NUMBER 34]

[Number Thirty-four]

MARBLE RELIEF OF THE MADONNA AND CHILD

Inscribed Mater Amabilis. Half-length figure of the Virgin with a halo, attired in simple garments falling in graceful folds. fondling the curly head of the Christ Child with her left hand. Her right supports the Child seated upon a cushion. In a Renaissance marble frame of architectural design with fluted pillars supporting the cherub panel surmount. Height, 47 inches; width, 30¼ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the tabernacle of the Santa Croze, Florence; and his other works at the Dom Fiesole: Kaiser Friedrich Museum, Berlin, etc.

675 -

[NUMBER 35]

[NUMBER THIRTY-FIVE]

MARBLE RELIEF OF THE MADONNA AND CHILD

Showing almost three-quarter-length figure of the seated Virgin with a halo, in simple garment falling in folds; supporting the sleeping Christ Child in her lap, upraised hands folded across her breast; left hand holding a palm leaf.

Height, 22¾ inches; width, 13 inches

IN THE MANNER OF: LOMBARDO (PIETRO SOLARI)

VENICE: FIFTEENTH AND SIXTEENTH CENTURIES

Most important architect and sculptor in Venice during the last ten years of the Fifteenth Century; worked in conjunction with his sons, Antonio and Tullio. Refer for comparison of their works to the Fassade of churches and public buildings at Venice, Padua, etc.

St. Antonio, St. Giovanni e Paolo, St. Maria dei Miracoli.

[NUMBER 36]

[Number Thirty-six]

MARBLE STATUE OF THE MADONNA AND CHILD

Inscribed "Ave Maria Mater Dei." Standing figure of the Virgin supporting the Child on her left arm; the right hand is holding the folds of the drapery of her attire.

Height, 28 ¼ inches: width, 9 ½ inches

IN THE MANNER OF: GIOVANNI PISANO

Florence: Fifteenth Century

Refer for comparison to the churches and palaces of Florence and Venice; only a very few of his works are known.

[NUMBER 37]

[Number Thirty-seven]

MARBLE RELIEF OF THE MADONNA AND CHILD

Showing half-length figure of the seated Virgin as she encircles the almost nude Christ Child, reclining in her lap, with her right arm. Her left hand is raised to her breast, holding the drape of her garment falling in graceful folds.

Height, 22 inches: width, 15¾ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the tabernacle of the Santa Croze, Florence: and his other works at the Dom Fiesole: Kaiser Friedrich Museum, Berlin, etc.

150-

[NUMBER 38]

[Number Thirty-eight]

MARBLE RELIEF OF A PRAYING ANGEL

Half-length standing figure with long wavy hair falling upon shoulders and chest, raised folded hand placed over breast. Attired in simple garment falling in folds.

Height, 17 inches; width, 13 inches

IN THE MANNER OF: DESIDERIO DA SETTIGNAMO

Florence: 1428-1464

Refer for comparison to the relief at the Gallerie Turin; Santa Croze, Florence: Kaiser Friedrich Museum, Berlin, and others.

[NUMBER 39]

[Number Thirty-nine]

MARBLE RELIEF OF THE MADONNA AND CHILD

Showing the seated half-length figure of the Virgin, encircling and supporting the reclined Christ Child in her lap. Her head, with a halo, slightly bent downward toward the child with an expression of fondness on her lovely face. Clad in simple attire, falling in graceful folds. Height, 27½ inches; width, 20½ inches

IN THE MANNER OF: MINO DA FIESOLE

Florence: 1431-1484

Refer for comparison to the tabernacle of the Santa Croze, Florence; and his other works at the Dom Fiesole; Kaiser Friedrich Museum, Berlin, etc.

225—

Con la presente scrittura, da valere quale pubblico istromento dichiaro di non avere nulla a pretendere dal Sig.Cav.Giuseppe Giosi di Roma per nessuna ragione e causa, sia pure per vendita o lavorazione statue bassorilievi e oggetti di marmo, bronzo, legno e terracotta, Confermo che tutti gli oggetti riprodotti nelle fotografie bollate, di N.33, da me controfirmate con visto del Notajo Carlo Capo in data 2I Gennajo I93I-IX- e richiamate nella scrittura di uguale data da me firmata con visto dello stesso Notajo sono come leggesi in detta scrittura, di proprietà e disponibilità del detto Cav. Giosi.-

Dichiaro, inoltre, che gli oggetti in parola sono stati da me ideati ed eseguiti, e debbono considerarsi originali autentici.-

Alceo Dossena

Roma 15 Marzo 1933 X

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LEGALIZZAZIONI
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DEL SIG.
ROMA - 6 APR 1932 ANNO X
D'ORDINE DEL MINISTRO
V. Morone
Vittorio Morone
Representative
of the Italian Ministry of Foreign Affairs
Oct. April 32
Daniel V. Anderson
2.40.-

L.7

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In fede.

Roma, due aprile mille novecento trentadue A.X°.

Alceo Dossena

Per la verità della firma del sig. Alceo Dossena del fu Giovanni, nato a Cremona e domiciliato a Roma Via Cola Rienzo 252, scultore a me noto personalmente -

Roma 2 aprile 1932 - anno X -

Carlo Capo notaio

CAPO CAP

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Roma, 6 APR 1932 Anno X°

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